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Artists of Abraham Lincoln portraits

Thomas Hicks
Portraiture

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection



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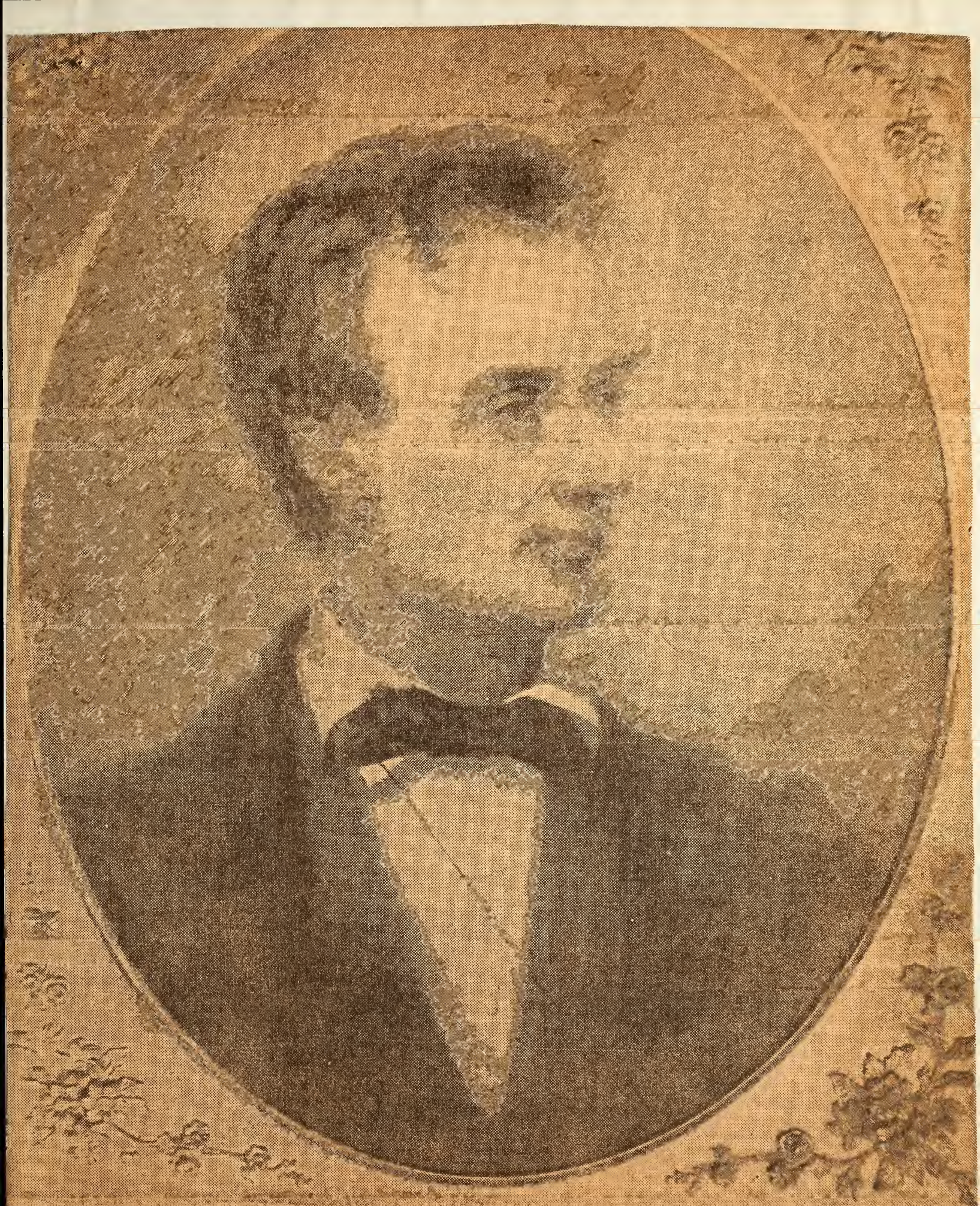
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Lincoln Portrait by Thomas Hicks

Thomas Hicks of New York City, N. Y., painted Abraham Lincoln's first beardless portrait from life. While several days were required to make the portrait, Hicks dated it June 14, 1860. Hicks, who had good professional training, was commissioned by a leading New York publishing house (W. H. Schaus and Company) to paint a portrait from which a lithograph could be made to be used in the 1860 Presidential Campaign. This is one of the published lithographs. J. H. Bufford published the lithograph. The lithographic stone was the work of L. Grozelier of Boston, Massachusetts. The original oil painting is now the property of the Chicago Historical Society.

See Engravings





Christian Science Monitor, 2-11-22

Copyright, 1922, by Pacific & Atlantic Photos

A hitherto unpublished portrait of Abraham Lincoln, the first picture taken after his first election as President of the United States

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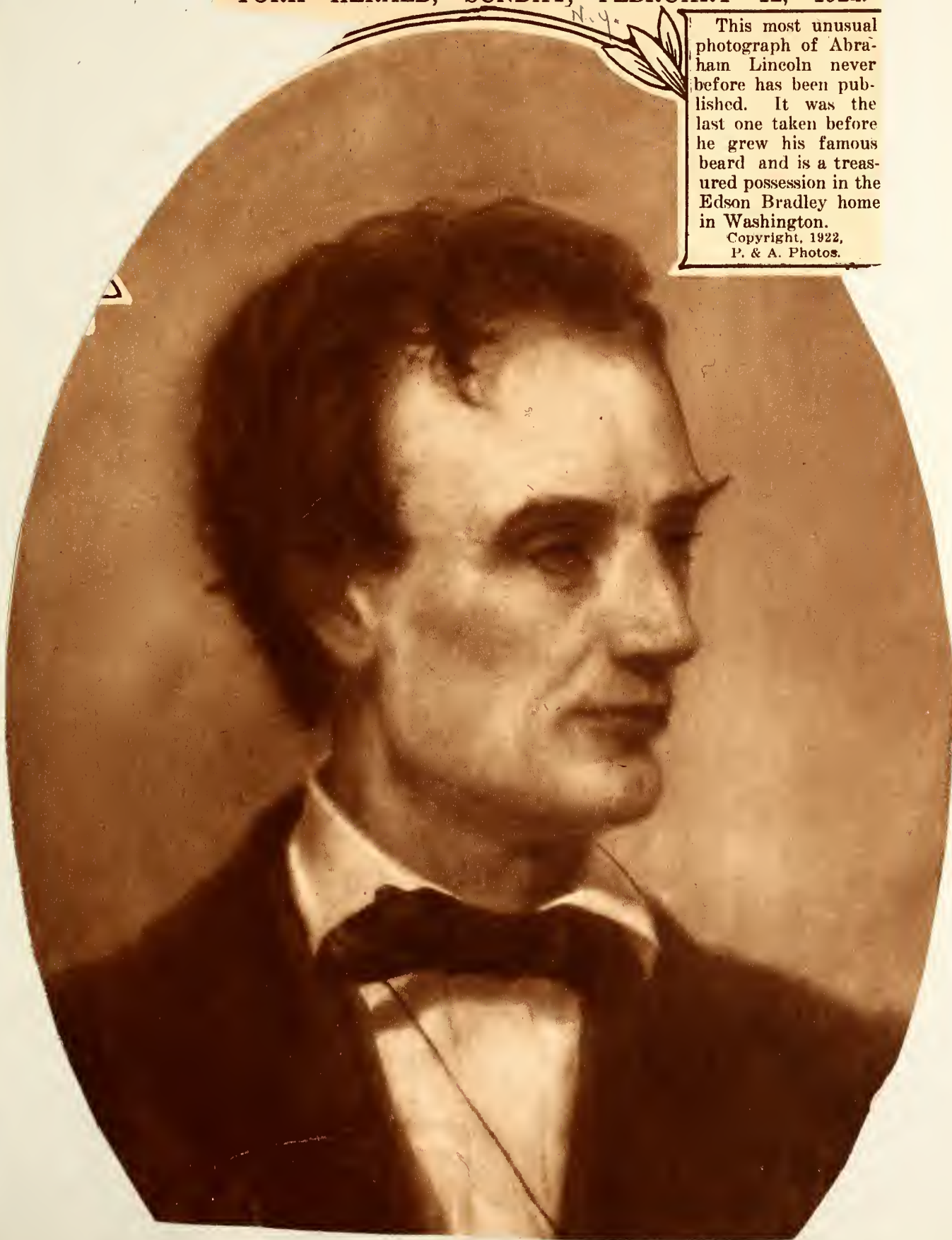
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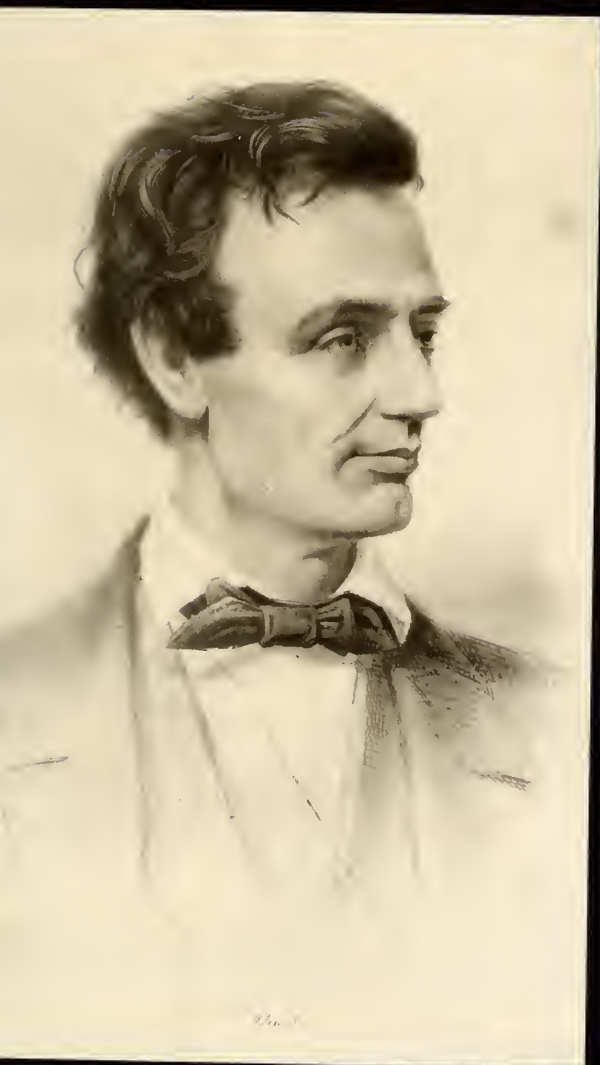
See Hist p. 932

YORK HERALD, SUNDAY, FEBRUARY 12, 1922.

N.Y.
This most unusual photograph of Abraham Lincoln never before has been published. It was the last one taken before he grew his famous beard and is a treasured possession in the Edson Bradley home in Washington.

Copyright, 1922,
P. & A. Photos.





RARE LINCOLN LITHOGRAPH MADE IN 1860

Immediately after Lincoln's nomination for the presidency, it was found that there were no pictures or portraits of him available for campaign purposes. As these were deemed quite essential to the success of his campaign, steps were at once taken to have a portrait made.

Accordingly, soon after the nomination, Thomas Hicks, an artist, whose work as a portrait painter had been more or less successful, was sent to Springfield, Illinois, to paint a portrait of Lincoln.

Before leaving New York, Hicks secured from Charles A. Dana, Editor of the New York Sun, a letter of introduction to William Herndon, Lincoln's law partner. Herndon introduced Hicks to Lincoln, who at once consented to sit.

"When I stood in the presence of a tall gaunt man with a pleasant expression on his well marked features," said Hicks afterwards, "and had received a genial, hearty handshake from his long, swinging arms, I saw there was plenty of character with which to make a desirable likeness."

The portrait was finished June 18, 1860, and was pronounced a perfect likeness. Orville H. Browning, a friend of Lincoln, characterized it as a remarkable likeness. Said Browning: "In my judgment it is an exact life-like likeness, and a beautiful work of art. It is deeply imbued with the intellectual and spiritual, and I doubt whether anyone ever succeeds in getting a better picture of the man."

Lincoln himself said, "It will give the people of the East a correct idea how I look at home, and in fact, how I look in my office. I think the picture has a somewhat pleasanter expression than I usually have. But that, perhaps, is not an objection." At the time that the portrait was painted, Lincoln was fifty-one years old, though in it he looks much younger.

J. H. Bufford, a well-known lithographer of the period, made a lithograph of this painting for W. H. Schaus and Company of New York, in 1860. The within picture is reproduced from one of these rare lithographs. It has since become one of the rarest lithographs of Lincoln. An original lithograph is owned by the Lincoln National Bank and Trust Company, Fort Wayne, Indiana.

Chicago

Sunday Tribune

THE WORLD'S GREATEST NEWSPAPER

ROTOGRAVURE
SECTION

FEBRUARY 12.
1922





(Copyright: 1922: Pacific and Atlantic Photos.)

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place of those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the un-
dermining of this great task of devotion; that we here highly resolve that these honored dead we take increased devotion to that cause for which they gave the last full measure of freedom, and that government of the people, by the people, for the people shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people shall not perish from the earth.—Gettysburg Speech.

LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - Dr. Louis A. Warren, Editor.
Published each week by The Lincoln National Life Insurance Company, of Fort Wayne, Indiana.

No. 313

FORT WAYNE, INDIANA

April 8, 1935

SIX PORTRAITS OF LINCOLN FROM LIFE

The death of Douglas Volk, which occurred at Eyreburg, Maine, on February seventh, removed from the fraternity of portrait painters one of America's best-known artists. Some of his outstanding works were his studies of Abraham Lincoln. He was but two years of age when his father, Leonard Volk, made the famous life mask of Lincoln. From his very earliest days the son of the famous sculptor had been a great admirer of the Emancipator. Although named for Stephen A. Douglas to whom his father was related, Douglas Volk has produced during the past few years some fine interpretations of the little giant's most formidable opponent. At the time of his death he was at work on still another study of Lincoln. As a memorial to his efforts, this issue of Lincoln Lore presents the story of Lincoln's first portraits made from life.

It is said that more than twenty artists went to Springfield, Illinois, to study Lincoln after he was nominated for the presidency. These early portraits from life, which have been made available through various reproduction processes, contribute something definite to our understanding of Lincoln's personal appearance. One-half dozen of them which have been recognized as outstanding among the beardless Lincolns are mentioned here.

Thomas Hicks

One of the earliest, if not the first portrait made of Lincoln from life, was done by Thomas Hicks who was in Springfield working on a Lincoln picture as early as June 12, 1860. Inasmuch as he completed the picture on June 13, it is quite likely he had been working several days on it. On June 14 Lincoln gave Hicks a short autobiographical sketch.

Upon the completion of the painting Mrs. Lincoln is said to have remarked:

"Yes, that is Mr. Lincoln. It is exactly like him and his friends in New York will see him as he looks here at home."

A lithograph by Grozelier produced from the Hicks painting was published by W. Schaus. It makes Lincoln look very young, at least ten years younger than any other reproduction. It might be designated as "The Youthful Lincoln."

Charles A. Barry

A group of Boston citizens including the governor of the state selected Charles A. Barry, a local artist of note, to go to Springfield and make a portrait of the Republican nominee for the presidency. He arrived in Springfield on the last Saturday in June, 1860, and presented his letter of introduction from Governor Banks.

After reading the letter of introduction Lincoln said, "They want my head do they? Well, if you can get it you may have it; that is, if you are able to take it off while I am on the jump."

Barry produced a crayon drawing which was put on stone by J. E. Baker and lithographed by J. H. Bufford. It has been designated by some Lincoln students as "The Greek God."

Thomas M. Johnson

Another Boston man, Thomas M. Johnson, was sent to Springfield in July, 1860, by C. H. Brainard, a lithographer, to do a portrait of Lincoln. He arrived on July 19 and started to work the next morning. He was a member of a large family of artists, his father, mother, brother, and sisters all being gifted in art.

Johnson wrote several letters to his father about the appearance of Lincoln, commenting that he considered his face and head "beautiful in the extreme when compared with all the pictures that have been published over his name."

While his portrait was made from life, he depended much on an actual photograph of Lincoln for outline

work, using one that Lincoln sat for about that time. The photograph is usually credited to the year 1858 and has become known as Meserve number 9, although it appears as if it was made in 1860. Johnson's painting closely resembles the photograph Lincoln is said to have presented to Harriet Chapman.

Alban J. Conant

Out of the west came another artist to study Lincoln, commissioned by William McPherson of St. Louis. He arrived in Springfield in the Fall of 1860, about two months before the election, and was greatly surprised at the personal appearance of Lincoln, after what he had read about him in the press. He said:

"My first sight of him was a revelation. This beaming expression of the man who stood transfigured before me was one I was resolved to do my best to transfer to canvas."

When he was finished, like most of the other artists, he was anxious to get Mrs. Lincoln's reaction. She said, "Oh! that is excellent, excellent. It's the best likeness of him ever taken. He looks there as he does when his friends are about him."

The Conant portrait was sold to the A. Smith Cochran Historical Collection in 1911. The original study shows Lincoln in a pleasant mood, and the painting is usually designated as "The Smiling Lincoln."

Henry J. Brown

The artists who were commissioned to do Lincoln from life kept busily at work right through the summer months. On August 13, Henry J. Brown was in Springfield working on a miniature for Judge John M. Read of Philadelphia.

On August 20, 1860, John G. Nicolay, one of Mr. Lincoln's secretaries, wrote a letter to a friend in which he mentioned the work done by Brown. He said in part:

"Did you ever see a real pretty miniature? . . . A regular miniature painted on ivory? Well, a Philadelphia artist has just been painting one of Mr. Lincoln which is both very pretty and very truthful, decidedly the best picture of him I have ever seen . . . I had a long talk with the artist today. He says that the impression prevails East that Mr. Lincoln is very ugly. He was very happy when on seeing him he found that he was not at all such a man as had been represented . . . He will go back home as agreeably disappointed in Mr. Lincoln's manners, refinement, and general characteristics as in his personal appearance."

Mr. Lincoln sat for two ambrotypes for Brown to assist him in his work, and the influence of these photographs is recognized in the production. The original miniature was last known to have been in the possession of Robert Lincoln.

George Frederick Wright

The dates on which Wright did his study of Lincoln cannot be determined definitely. Some accounts claim it was made after Lincoln was elected to the presidency, but, if that be true, the artist failed to take account of the beard which Lincoln was growing.

Wright was from Hartford, Connecticut, and is said to have been in Springfield on another commission when he found an opportunity to do a portrait of Lincoln. It is a very satisfactory study, portraying Lincoln as a melancholy man and contributing certain features not to be found in other paintings.

Just what became of this picture after it was finished it is rather difficult to confirm as there are two or three traditions with respect to it. One claims it was presented to Lincoln by William Butler; another states that it was the only painting of himself that Lincoln ever purchased. It was exhibited in the Illinois Host Building at Chicago during the Century of Progress Exposition in 1933 and is now in possession of the University of Chicago.



*Painted from
life by Thomas
Ricks at Spring-
field, Ill., in 1860,
directly after Lin-
coln's first nomination
for the presidency. Orig-
inal now in possession of
Edson Bradley of Wash-
ington, D. C.*

(Copyright: 1922; Pacific and Atlantic Photos.)

ABRAHAM LINCOLN

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LINCOLN LORE

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No. 375

FORT WAYNE, INDIANA

June 15, 1936

THE HICKS PORTRAIT OF LINCOLN

Portraits of Abraham Lincoln made from life are prize possessions. The earliest painting for which Lincoln posed was done by Thomas Hicks at Springfield, Illinois, after Lincoln had been nominated as the Republican candidate for the presidency.

Springfield, Illinois
June 13, 1860

I have carefully examined the portrait of Hon. A. Lincoln, painted by Thomas Hicks, Esq., and do not hesitate to pronounce it a great success.

I have known Mr. Lincoln intimately for many years, and was present and in conversation with him much of the time whilst it was being painted, and cannot adequately express my admiration of the fidelity of the picture, and the perfect and satisfactory idea which it gives of the original, and his physical, mental, and moral characteristics.

I doubt whether art is capable of transferring to canvass a more exact, and life like representation of the "human face divine."

O. H. Browning.

A revival of interest in this painting, possibly due to 1936 being a presidential year, has prompted this brief discussion of the picture. On February 9, the rotogravure section of a New York paper reproduced a Hicks painting which bore the inscription "Painted from life by Thomas Hicks. Springfield, Illinois, June 14, 1860." The announcement stated the picture would be shown publicly for the first time at an exhibition of Lincoln items in the Abraham Lincoln Hotel. Mrs. Herbert Shipman of New York was named as owner of the portrait. A reproduction of the same picture, however, appeared in the rotogravure section of a Washington, D. C., paper on February 12, 1922. It was then in the Edson Bradley Collection and is said to have been presented by Mr. Lincoln to Edson Bradley's father.

Two other press notices in February, 1936, announcing the discovery of Hicks' miniatures, appeared in Philadelphia and Providence papers. Colonel John Gribbell, President of the Historical Society of Pennsylvania, recently acquired in England a miniature of Lincoln by Hicks; and Brown University announced that a Hicks' miniature of Lincoln "discovered in an ob-

scure antique shop in London by Mrs. Steward Campbell," would be displayed.

Whether or not Hicks made copies of his original work on canvass is problematical, but he must have made several miniatures of the presidential nominee. The reproductions of the Hicks' portrait lithographed by Grozier and published by W. Schaus have become very desirable Lincoln items, and the Lincoln National Life Foundation was fortunate in securing one formerly in possession of Henry Watterson which he presented to a friend.

When the news of Lincoln's nomination reached New York, Hicks was engaged to go to Springfield as soon as possible to paint a portrait which was to be used for lithographing. Before leaving he had an interview with Horace Greeley, who, upon presenting a wood cut of Lincoln, remarked, "There, I say, that is a good head to go before the people."

Hicks was supplied by Charles Dana with a letter of introduction to William Herndon, Lincoln's law partner. In due time he was introduced to Mr. Lincoln and said, "When I stood in the presence of a tall, gaunt man with a pleasant expression on his well marked features, and had received a genial, hearty handshake from his long, swinging arms I saw there was plenty of character with which to make a desirable likeness."

After Lincoln had learned Hicks' mission he consented to sit for his portrait. The details for the work were quickly arranged, and within an hour Hicks was at work.

The Lincoln National Life Foundation has come into possession of two valuable original manuscripts referring to this painting, one written by Orville H. Browning and another by Robert T. Lincoln.

The testimonial by Browning is in his own hand and was written for Hicks at the time he completed the work on June 13, 1860. Browning first observed Hicks at work on June 12, when he made the following memorandum in his diary:

"After breakfast called to see Hon. Abm. Lincoln, at his room in the State House. He was very glad to see me, and received me with great cordiality. I found Mr. Hicks, an artist from New York, painting a portrait to be lithographed in Boston, and at the request of himself and Mr. Lincoln, I remained and talked to Lincoln whilst Mr. Hicks worked upon the picture. In the after-

noon I called and did the same thing, and promised to call again tomorrow, as Mr. Hicks says he greatly prefers to have some friend present whilst he is at work. The picture promises to be a very fine one."

The following day Browning visited Lincoln again and later made this note in his diary:

"Spent a portion of the day with Lincoln talking to him whilst Mr. Hicks worked upon his portrait. He completed it this P. M. In my judgment it is an exact, life like likeness, and a beautiful work of art. It is deeply imbued with the intellectual and spiritual, and I doubt whether any one ever succeeds in getting a better picture of the man."

The document written by Browning which appears in full in this bulletin was sent to Robert Lincoln for comment, and Robert Lincoln's reply also is to be found in full on this page.

1775 N Street
Washington, D. C.

April 8, 1918.

Dear Mr. Foster:

It is only in a vague way that I know of the picture of my father by Thomas Hicks. The letter of Mr. Browning which you quote is certainly a most interesting document, and if it accompanied the picture, it would add greatly to the importance of the painting. Mr. Browning was one of the most distinguished men in Illinois, and all he says about his intimacy of acquaintance with my father is well known to me to be correct. He was a man of high education and culture and better able than most men to give a valuable judgment of the work. As I have already indicated to you, I have not the slightest notion of the whereabouts of the Hicks' portrait.

Very truly yours,

Robert T. Lincoln

Mr. Eugene G. Foster.

The artist gives Mr. Lincoln's own reaction to the painting as follows: "It will give the people of the East a correct idea how I look at home, and, in fact, how I look in my office. I think the picture has a somewhat pleasanter expression than I usually have, but that, perhaps, is not an objection."

CHICAGO

Unpublished Portrait of Lincoln

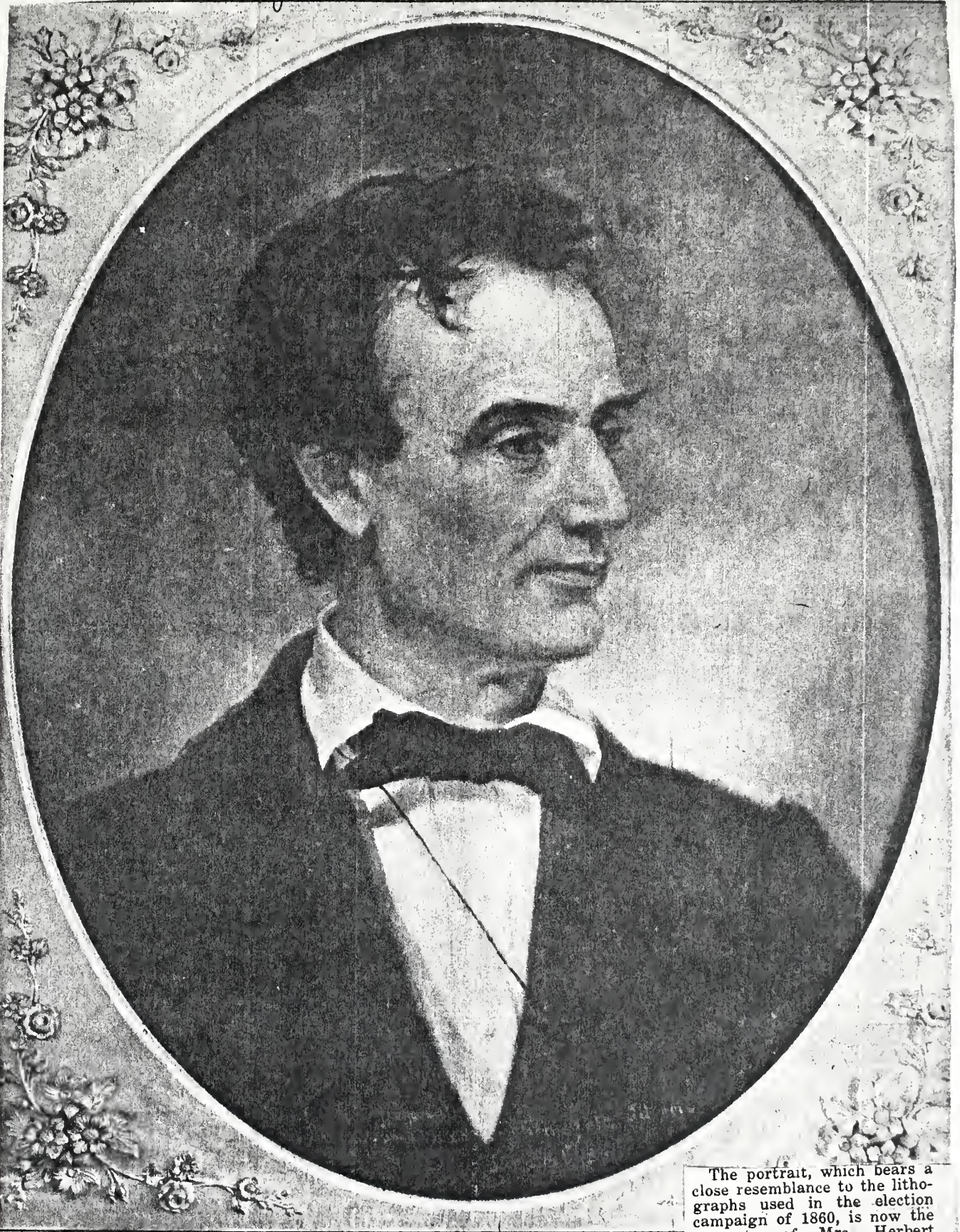
Chi. Tribune 2-11-36



This portrait of Abraham Lincoln, executed in oil in 1860 by Thomas Hicks, will be placed on exhibition in New York tomorrow in honor of Lincoln's birthday. It has not been published before and shows Lincoln soon after he was nominated for President by the Republicans.

[Associated Press Wirephoto.]

N. Y. Times 2/9/36



**ABRAHAM LINCOLN,
THE PRESIDENTIAL
CANDIDATE.**

A portrait painted from life in Springfield, Ill., on June 14, 1860, by Thomas Hicks, less than a month after Lincoln's nomination at the Republican Convention in Chicago.

The portrait, which bears a close resemblance to the lithographs used in the election campaign of 1860, is now the property of Mrs. Herbert Shipman of New York. It will be shown publicly for the first time in New York at an exhibition of the Life and Times of Abraham Lincoln at the Hotel Lincoln for the benefit of the Madison Square Boys' Club, opening on Wednesday, Feb. 12, the 127th anniversary of Lincoln's birth.



Wash Post 2/12/36

Associated Press WIREPHOTO.

NEW LINCOLNIANA.—With the Nation celebrating the birthday of Abraham Lincoln today, there come to light two important items of Lincolniana, published here for the first time. Above is an oil painting executed in 1860 by Thomas Hicks soon after Lincoln was nominated as Republican Presidential candidate. To the left and right is reproduced the long-lost manuscript of the address Lincoln delivered November 10, 1864, at celebration of his re-election. It was discovered in bank vault in Dryden, N. Y., by WPA writers.

First Showing of Old Portrait



Associated Press Wirephoto.
Executed in oil in 1860 by
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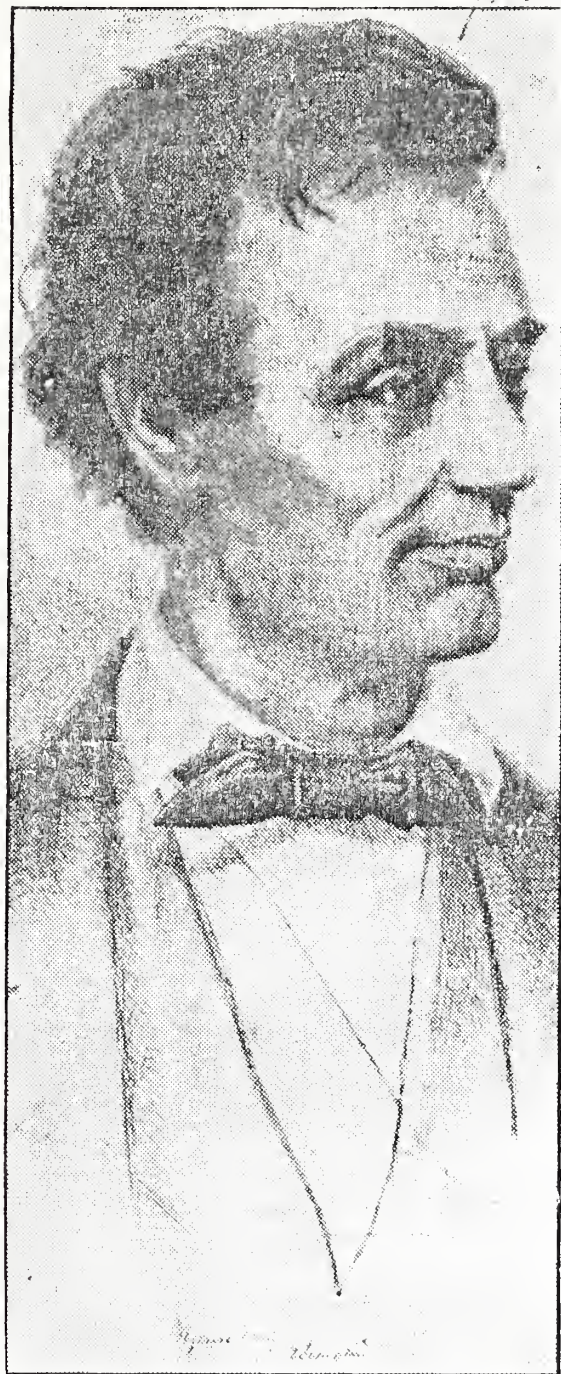
Republican presidential candi-
date, this hitherto unpublished
portrait of the Emancipator will
go on exhibition in New York
today.

2-12-36
'New' Lincoln Miniature on View

Special to THE NEW YORK TIMES.

PHILADELPHIA, Feb. 11.—In honor of Lincoln's birthday, Colonel John Gribbell, president of the Historical Society of Pennsylvania, has put on exhibition in the society's library a miniature of Lincoln painted by Thomas Hicks. The existence of the miniature evidently had remained unknown to historians. Colonel Gribbell acquired it recently in England. *N.Y. Times*

Unusual Lincoln Print Found In Attic of Historic Blair Home



This unusual pencil sketch of Abraham Lincoln was found recently by Gist Blair in the attic of his home, the historic Blair mansion at 1651 Pennsylvania avenue.

Son of Emancipator's Postmaster General Discovers Picture, Asks Aid of Post Readers in Identifying It.

Gist Blair, Washington attorney, yesterday announced the discovery of an unusual picture of Abraham Lincoln in the attic of his famous home. He called upon readers of The Post interested in Lincolniana to help him identify it.

Blair, whose father, Montgomery Blair, was Postmaster General under Lincoln, found the pencil sketch of a youthful and aesthetic looking Lincoln in an old chest among papers which have been in the attic undisturbed for more than 60 years.

A student of Civil War history, living 76 years in the historic Blair mansion at 1651 Pennsylvania avenue, across from the State Department, Blair yesterday said he never had seen a similar portrait. An autograph on the picture he identified as authentic.

Blair, who inherited great quantities of papers and documents from his grandfathers, Francis Preston Blair and Levi Woodbury, dating back to 1816, as well as his father's papers, donated most of

the relics to the Library of Congress, where a niche is dedicated to him.

The unusual Lincoln portrait, however, was not found until recently. It was on the occasion of the publication of a photograph of Lincoln purchased last week by the Smithsonian Institution, that he decided to seek information about the picture.

"A good history of Lincoln never has been written," Blair said yesterday. "There are many things still unknown about him. But new details of the man and his life are being unearthed all the time. I hope that a truly great biographer gathers them all together and does a good history of him."

The pencil portrait, a print, belonged to his father, he assumed, because it was buried among his father's papers in the ancient attic of the house where the Proclamation of Emancipation was signed, the same house where Robert E.

Lincoln Picture Found in Attic Of Blair Home

Lawyer Seeks Aid of Post Readers in Identifying Old Sketch.

Continued from Page 1.

Lee was offered command of the Union Army at Lincoln's own behest.

The house now is kept up just as it was 75 years ago, except that one room is set aside for relics and curios. Among them is a gold-headed hickory stick given by Andrew Jackson to Francis Preston Blair. This cane, which was found the same day as the Lincoln portrait, had been given Jackson by villagers from his home town in Tennessee.

Montgomery Blair was the attorney who represented Dred Scott in the slavery case which was a factor in bringing on the Civil War. Appointed Postmaster General, he revolutionized the postal department, inaugurating the international postal union, rural free delivery and postal car service on railroads. It was for him that the Sixteenth street entrance to the city was named the "Blair Portal." Montgomery Blair High School in Montgomery County is named for him.

Gist Blair, his son, is now 76, and still practicing law. He takes great interest in the preservation of his ancestral home, which was built in 1824.

Blair opened the house to the public last April and for one day crowds of visitors were able to view not only the place where the proclamation was signed and Lee offered command, but the house where the Naval Academy was planned by President Polk's secretary, and where the Interior Department was born, as a concept of Thomas E. Wing, of Zachary Taylor's Cabinet.

NEW LINCOLN FIND TO U. S. LIBRARY

Gist Blair, Washington attorney, last week announced the discovery of an unusual picture of Abraham Lincoln in the attic of his famous home. He called upon persons interested in Lincolniana to help him identify it.

Blair, whose father, Montgomery Blair, was postmaster general under Lincoln, found the pencil sketch of a youthful and aesthetic looking Lincoln in an old chest among papers which have been in the attic undisturbed for more than 60 years.

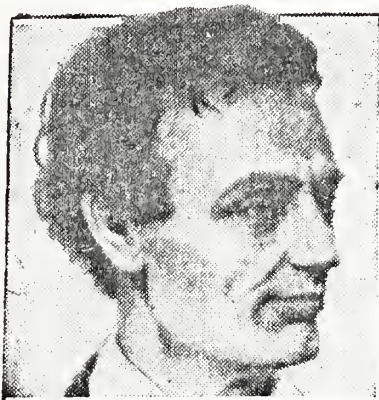
A student of Civil War history, living 76 years in the historic Blair mansion at 1651 Pennsylvania Ave., across from the state department, Blair said he never had seen a similar portrait. An autograph on the picture he identified as authentic.

Blair, who inherited great quantities of papers and documents from his grandfathers, Francis Preston Blair and Levi Woodbury, dating back to 1816, as well as his father's papers, donated most of the relics to the congressional library.

Ohio Legion News

Nov. 12, '36.

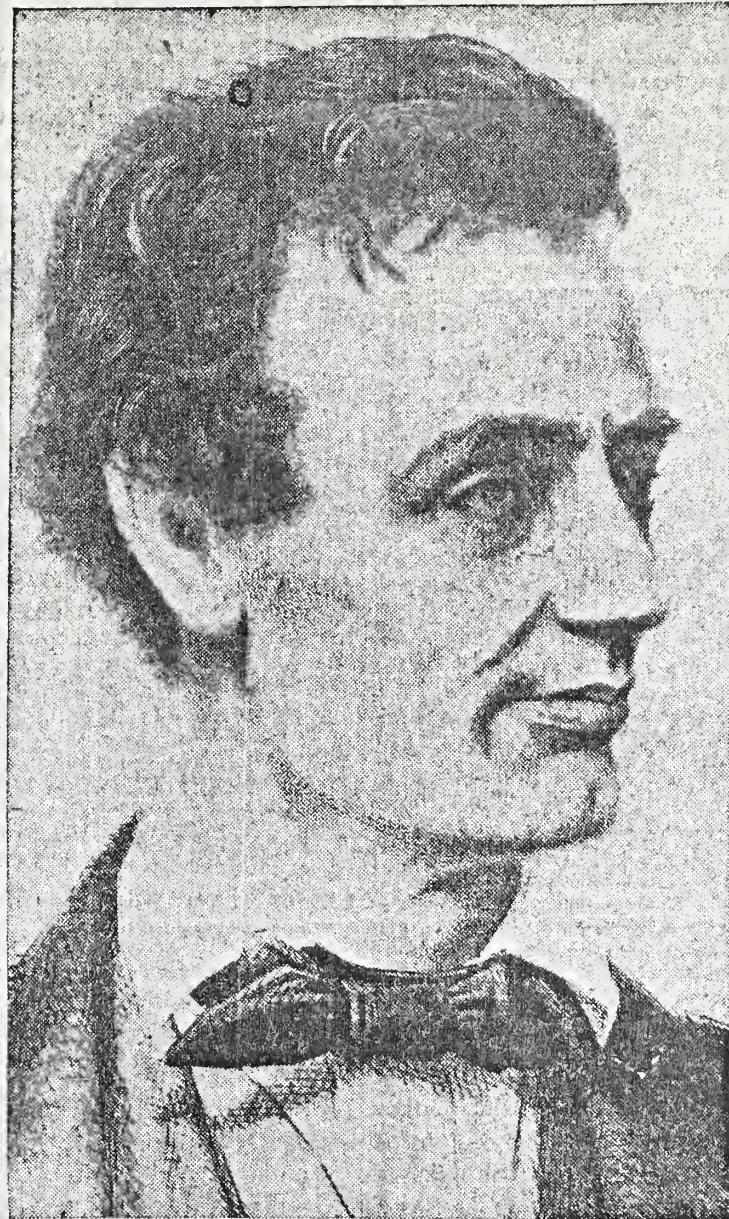
New Found Sketch



Washington, Oct. 25—Sketch of Abraham Lincoln, recently found by Gist Blair, local attorney, in the attic of his historic home. His father, Montgomery Blair, was Lincoln's postmaster-general.

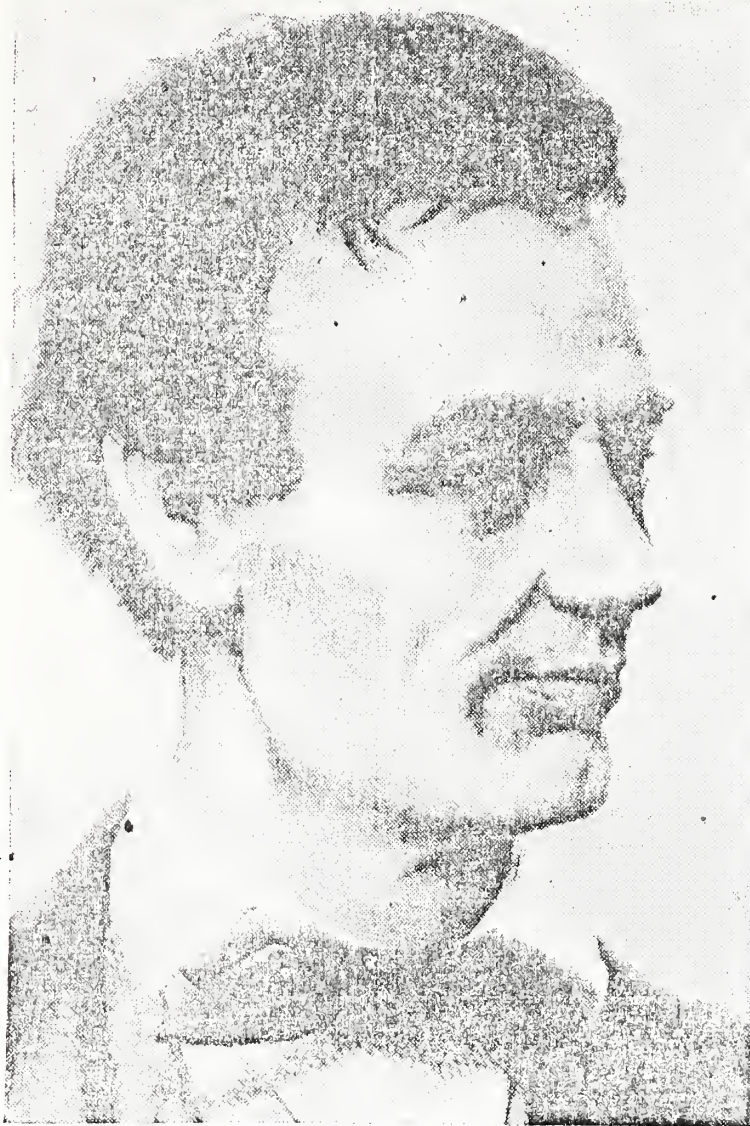
Nicks

NEW LINCOLN SKETCH



Here is a photographic reproduction of the sketch of Abraham Lincoln which was discovered recently by Gist Blair, Washington, D. C., attorney, in the attic of his historic home. Blair's father, Montgomery Blair, was Lincoln's postmaster general.

NEWEST LINCOLN



Photographic reproduction of crayon sketch of Abraham Lincoln discovered recently by Gist Blair, Washington attorney, in his attic. Blair's father, Montgomery Blair, was Lincoln's postmaster general, and sketch is believed to be genuine portrait.

—Int'l News

HEIGH-DE-WHO'S

He's a Bull-Head
If we weren't always reminded of Lincoln's book toting ability and his studious aspirations, we'd forget the long, slim, stoop-shouldered youth he was.

What was he like at 20? This raw-boned, sinewy lad was noted in Illinois as the kid who could lift half a ton.



His early life of toil and hardship, rolling of logs, rail splitting and other homely tasks practiced by all frontier people, gave him both energy and endurance.

Often in contests he would lift as much as the strongest man present and then invite his nearest competitor to stand on top of the huge load while he lifted the combined burden.

It was said that in wrestling, running and fist fights he also excelled. Lincoln seldom started fights, but he invariably ended them, and bullies were his specialty.

2/12/38 Leonard Tessler

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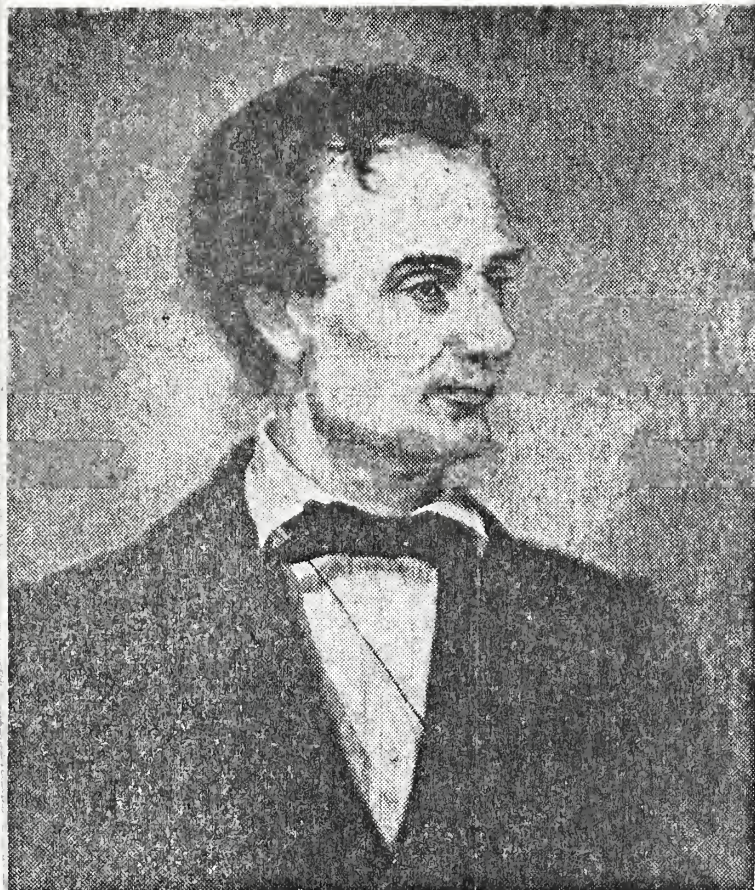
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Leonard Tessler

Nov. 16 1940

ANTIQUES

THE N



Lincoln at the time of his nomination, painted by Thomas Hicks from life at Springfield, Ill. To be sold next week at the Parke-Bernet Galleries.

Lincoln Picture By Hicks To Be Sold at Auction

N.Y. Herald Tribune 11/16/40
Little Known '60 Portrait in
Oils Will Be Offered in
Mrs. Shipman Collection

The first portrait in oils of Abraham Lincoln, painted from life by Thomas Hicks in 1860, will be sold at auction at the Parke-Bernet Galleries, Inc., 30 East Fifty-seventh Street, at 4 p. m. next Saturday on the second day of a sale of property of Mrs. Shipman from her residences at Newport, R. I., and River House, 435 East Fifty-second Street. The collection includes notable objects of Oriental and Italian art, modern jewelry, antique furniture and Oriental rugs.

The Lincoln portrait has been in Mrs. Shipman's family since it was purchased from the artist's studio in 1861 by her grandfather, the late Edson Bradley sr. It has been exhibited only once since its purchase. The portrait was commissioned soon after the nomination of Lincoln in 1860.

It was used for a lithograph which was widely circulated during the ensuing campaign, and has been virtually lost to historians since Mr. Bradley purchased it. In it, Lincoln is shown clean-shaven at bust length, with head turned to half right, in black coat and dark gray waistcoat, with white shirt and black bow tie.

The art objects in the sale include Chinese jades, among them an imperial white jade hanging vase. There are also a number of carved rock crystal vases of the Ch'ien-lung period and a pair of five-color jars with decorations from the Ming period. Among the Italian pieces are two ruby and yellow luster plates attributed to Maestro Giorgio, who flourished from 1498 to 1553. Other items are Limoges enamels of the sixteenth and seventeenth centuries, ancient Mediterranean glass, Swiss gold and enamel snuff boxes with miniatures, and Georgian and French chased gold watches.

An Ispahan carpet from eastern Persia, made about 1625, is one of the rugs offered. The furniture is for the most part English and French, with Chippendale carved mahogany chairs and other pieces. Two Brussels seventeenth-century tapestries and a number of rare textiles are also included.

Lincoln Portrait, Done Here, Brings \$11,100

11/24/40

New York, Nov. 23. (AP)—The first oil portrait of Abraham Lincoln, painted from life by Thomas Hicks in 1860 at Springfield, Ill., shortly after Lincoln was nominated for president, brought \$11,100 in a public sale at the Parke-Berne galleries today.

The painting, from the collection of Mrs. Herbert Shipman, widow of a prominent Episcopal bishop, was purchased by Kennedy & Co., a Fifth avenue Art concern.

Illinois State Journal

First Portrait In Oil of Lincoln Brings \$11,100

1860 Painting by Thomas Hicks, Owned by Mrs. Shipman, Sold to Kennedy Co.

The first portrait in oil of Abraham Lincoln, painted from life just after his nomination for the Presidency and dated Springfield, Ill., June 14, 1860, was sold at auction yesterday to Kennedy & Co., art dealers, 785 Fifth Avenue, for \$11,100, the highest price ever paid for a portrait of Lincoln at a public sale. Knoedler & Co. were the under-bidders.

This bust-length Lincoln portrait, by Thomas Hicks, shown clean shaven, with head turned to half right, was the most important item offered by the Parke-Benet Galleries, 30 East Fifty-seventh Street, on the second and last day of a sale of property of Mrs. Harbert Shipman from her homes at Newport, R. I., and River House, 435 East Fifty-second Street.

1,000 Persons Attend

By 4 p. m., when the Hicks painting was scheduled to be auctioned, 1,000 persons had filled the main floor of the auditorium and overflowed into the balcony. The bidding opened briskly at \$2,500, and eight or ten bidders quickly raised the price to the \$10,000 mark. From then on all but two of them dropped out. The sale was concluded within five minutes of the original bid.

The Lincoln portrait has been in Mrs. Shipman's family since it was purchased from the artist's studio in 1861 by her grandfather, the late Edson Bradley sr. It has been exhibited only once since then, at the Life and Time of Abraham Lincoln exhibition in New York in 1936. In recent years it has hung in Mrs. Shipman's apartment in River House, and was previously in the home of her father in Washington.

Among the original documents which accompany the painting is a manuscript letter written by the artist on Jan. 23, 1879. It reads:

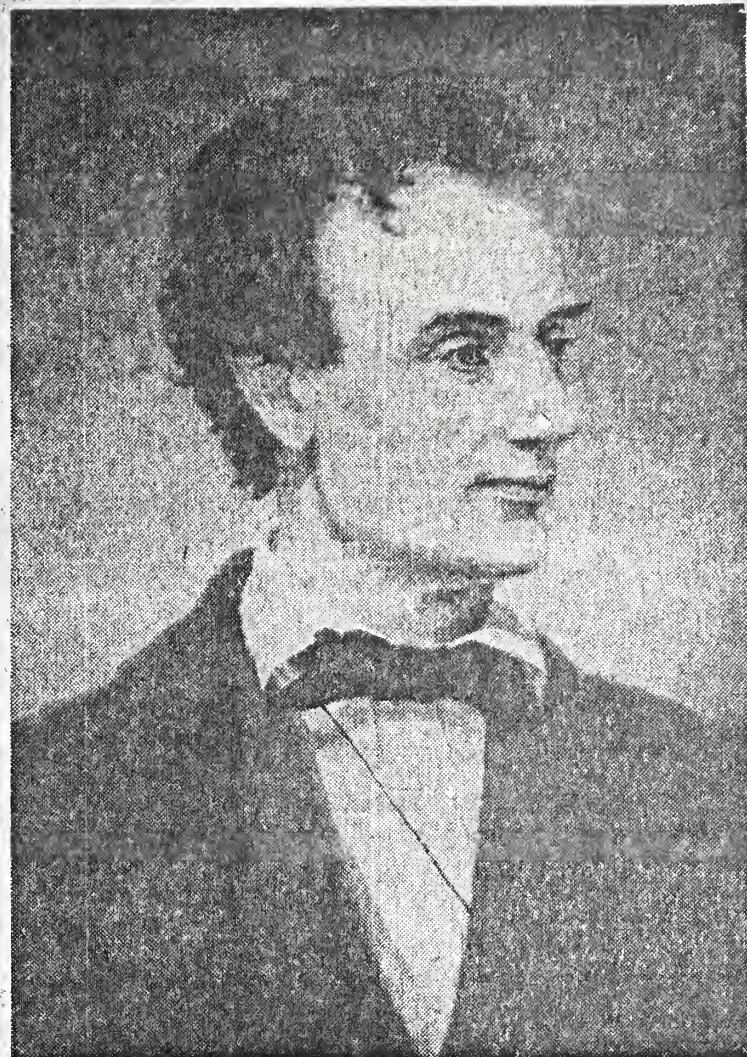
"In 1860 after the nomination of Mr. Lincoln at Chicago, Mr. Schaus, the art publisher, of New York, sent me to Springfield, Ill., to paint a portrait of Mr. Lincoln to be published for the campaign of that year. I carried a letter to Mr. W. H. Herndon, Mr. Lincoln's law partner, and by him was introduced to the future President, who at once consented to give the necessary sittings, and they were to be from 8 until 9 o'clock in his office."

Artist's Account of Sittings

The artist's account of the sittings published in 1886 in the "Reminiscences of Abraham Lincoln by Distinguished Men of His Time," reads in part:

"When I stood in the presence of a tall, gaunt man, with a pleasant expression on his well marked features, and had a genial, hearty handshake from his long, swinging arm, I saw that in my subject there was plenty of character with which to make a desirable likeness. . . . I found that Mr. Lincoln's temper was even, his voice mild and persuasive, and that the habit of his mind was

First Oil Portrait of Lincoln Sold at Auction



This portrait of Abraham Lincoln, painted from life by Thomas Hicks and dated Springfield, Ill., June 14, 1860, was purchased for \$11,100 by Kennedy & Co., art dealers

to advise, rather than to rebuke. . . . I loved him from my first day with him.

"Mrs. Lincoln was to have come to the office to see the portrait, but on the day appointed it was very rainy, so I had it taken to the house. It was carried to the drawing room, where I put it in a proper light to be seen, and placed a chair for Mrs. Lincoln. Sitting down before it, she said: 'Yes, that is Mr. Lincoln. It is exactly like him, and his friends in New York will see him as he looks here at home. How I wish I could keep it, or have a copy of it.'"

Among the other articles of Mrs. Shipman's property sold yesterday were a pair of Chia Ching five-color jars with fish decorations, purchased by K. Tanaka, of New York, for \$3,400, and a diamond necklace, bought by Busch and Sons, of Newark, N. J., for \$7,800. A Brussels silk-woven tapestry, 17 feet 8 inches by 10 feet 10 inches, went to a private collector for \$1,000; a nineteenth century Aubusson carpet was sold to a New York dealer for \$925, and the Fah Wa Gallipots, small-mouthed Chinese vases, glazed Mahometan blue, were bought by Edward I. Farmer, of New York, for \$550 each. Total proceeds of the two-day sale amounted to \$63,977.

Boris Lass Sale Yields \$3,642

A sale yesterday at the Kende Galleries, Inc., of 730 Fifth Avenue, of Chinese jades, porcelains, bronzes, paintings, snuff boxes and Japanese

brocades from the collection of Boris Lass, concert violinist, yielded a total of \$3,642, the galleries announced last night.

A carved Fei-Ts'ui jade vase went to a New York agent for \$290. A New York private collector bought a carved Fei-Ts'ui jade vase with original cover for \$253. A carved spinach-green vase with original cover went to a private collector for \$220. An agent paid \$200 for a carved brown-green vase of the eighteenth century.

Hicks, Thomas

Star (Ill.) Sunday Herald
Review
Nov 24, 1920

First Lincoln Portrait Brings \$11,100 at Sale

New York (AP)

The first oil portrait of Abraham Lincoln, painted from life by Thomas Hicks in 1860 at Springfield, Ill., shortly after Lincoln was nominated for President, brought \$11,100 in a public sale at the Parke-Bernet galleries Saturday.

The painting, from the collection of Mrs. Herbert Shipman, widow of a prominent Episcopal bishop, was purchased by Kennedy & Co., a Fifth Avenue art concern.

*New York Times
11-24-10*

LINCOLN PORTRAIT SOLD FOR \$11,000

Hicks Painting of 1860, Part
of Mrs. Shipman's Holdings,
Goes to Art Dealer Here

HER FAMILY ONLY OWNER

Auction Starts at \$2,500—
Manuscript Letter by the
Artist Accompanies Work

An historic portrait of Abraham Lincoln by Thomas Hicks, painted from life in Springfield, Ill., in June, 1860, after Lincoln's nomination for the Presidency, was sold at auction yesterday for \$11,100 to Kennedy & Co., art dealers, of 785 Fifth Avenue.

One thousand persons were in the auditorium of the Parke-Bernet Galleries at 30 East Fifty-seventh Street when the portrait was sold by order of Mrs. Herbert Shipman, widow of Bishop Shipman. Other valuable art objects in the collection included Chinese porcelains and pottery, eighteenth and nineteenth century silverware.

The total received for the day's sale was \$50,802. Articles sold for the same owner from her homes in Newport, R. I., and River House in this city, on Friday, brought \$13,175.

The bidding for the Lincoln portrait was rapid after Hiram H. Parke, who conducted the sale, announced that the portrait was bought originally by Edson Bradley Sr., grandfather of Mrs. Shipman, and had been in the family since his purchase. He declared also that it was in excellent condition and was as great a painting as some of Gilbert Stuart's portraits of Washington.

The portrait measures 24½ by 19½ inches and is bust-length with the head turned to half-right. The former President is dressed in a black coat and dark gray waistcoat with white shirt and black bow tie. The background is light.

Details concerning the arrangements for the painting were given by the artist in a manuscript letter which accompanies the painting. He wrote that "during the sittings Mr. Lincoln saw many persons on business, talking with them while I continued my work. Amongst those present was Mr. Lincoln's life-long friend, O. H. Browning, who was afterward in his Cabinet."

The bidding started with \$2,500 and proceeded rapidly to \$4,000. Numerous offers of \$100 each increased the amount to \$10,000. Bids of \$250 each then were received, raising the price to \$11,000, which was offered by the representative of the Knoedler Galleries. The final bid was \$11,100.

High prices were received for Chinese porcelains and potteries, which included a final bid of \$3,400 by K. Tanaka for a pair of rare Chia Ching five-color jars with fish decoration, fourteen inches in height. Two Fah Wa Gailipots of glazed Mohammedan blue were bought by Edward I. Farmer of New York for \$550 each.

An emerald and diamond bracelet with platinum mounting was bought by M. A. Linah, agent, for \$2,800; a diamond necklace of approximately sixty-two carats was bought by a representative of Busch & Son of Newark for \$7,800, and an emerald and diamond pendant by Harold Cohen of New York for \$7,750.

A Brussels silk-woven tapestry, entitled a "Roman Triumph," was sold to a New Jersey private collector for \$1,000, and an Aubusson carpet to a New York dealer for \$925.

First Lincoln Portrait.

On the afternoons of November 22 and 23 objects of art, some valuable modern jewelry, antique furniture and Oriental rugs, property of Mrs. Herbert Shipman, from her residence at Newport, R. I., and the River House, New York, will be dispersed at public sale by her order at the Parke-Bernet Galleries, Inc., 30 East Fifty-seventh street, following exhibition from today. In addition there will be sold during a pause in the November 23 session, at about 4 o'clock, the historic first portrait in oils of Abraham Lincoln, painted from life by Thomas Hicks, N. A., which is also the property of Mrs. Herbert Shipman and has been in her family since purchased from the artist's studio in 1861 by her grandfather, the late Edson Bradley Sr. Exhibited only once in the intervening years and that as recently as 1936, this portrait, commissioned in 1860, shortly after the surprise nomination of Lincoln, for the purpose of the lithograph which was widely circulated during the ensuing campaign, has been virtually lost to historians since its purchase by the late Mr. Bradley. In it Lincoln is portrayed clean-shaven at bust length with head turned to half right, in black coat and dark-gray waistcoat, with white shirt and black bow tie.

Objects of the sale include

Lincoln Portrait Hits Record

The first portrait in oil of Abraham Lincoln, painted from life just after his nomination for the Presidency and dated Springfield, Ill., June 14, 1860, was sold at auction recently to Kennedy & Co., art dealers, 785 Fifth Avenue, for \$11,100, the highest price ever paid for a portrait of Lincoln at a public sale. Knoedler & Co. were the under-bidders, dropping out at \$11,000.

The Lincoln portrait has been in Mrs. Shipman's family since it was purchased from the artist's studio in 1861 by her grandfather, the late Edson Bradley, Sr. It has been exhibited only once since then, at the Life and Time of Abraham Lincoln exhibition in New York in 1936. In recent years it has hung in Mrs. Shipman's apartment in River House, and was previously in the home of her father in Washington.

Among the original documents which accompany the painting is a manuscript letter written by the artist on Jan. 23, 1879. It reads:

"In 1860 after the nomination of Mr. Lincoln at Chicago, Mr. Schaus, the art publisher, of New York, sent me to Springfield, Ill., to paint a portrait of Mr. Lincoln to be published for the campaign of that year. I carried a letter to Mr. W. H. Herndon, Mr. Lincoln's law partner, and by him was in-

THE COLLECTOR'S GUIDE

21

troduced to the future President, who at once consented to give the necessary sittings, and they were to be from 8 until 9 o'clock in his office."

Artist's Account of Sittings

The artist's account of the sittings published in 1886 in the "Reminiscences of Abraham Lincoln by Distinguished Men of His Time," as reported by the *New York Herald Tribune*, reads, in part:

"When I stood in the presence of a tall, gaunt man, with a pleasant expression on his well marked features, and had a genial, hearty handshake from his long, swinging arm, I saw that in my subject there was plenty of character with which to make a desirable likeness. . . . I found that Mr. Lincoln's temper was even, his voice mild and persuasive, and that the habit of his mind was to advise, rather than to rebuke. . . . I loved him from my first day with him.

"Mrs. Lincoln was to have come to the office to see the portrait, but on the day appointed it was very rainy, so I had it taken to the house. It was carried to the drawing room, where I put it in a proper light to be seen, and placed a chair for Mrs. Lincoln. Sitting down before it, she said: 'Yes, that is Mr. Lincoln. It is exactly like him, and his friends in New York will see him as he looks here at home. How I wish I could keep it, or have a copy of it.' "

According to *The Pleasures of Publishing*, the main difference between a commercial publisher and a university press is that the former tries to increase its profits while the latter tries to decrease its losses.

Most readers of THE COLLECTOR'S GUIDE renew when their subscription runs out. Those who do not, only receive one notification. As a celebrated foolosopher once remarked, "Why feed oats to a dead horse?"

Hicks' Portrait of Lincoln Sold On \$18,000 Havana Phone Bid

A former Cuban Ambassador to the United States, Oscar B. Cintas, telephoned from Havana yesterday a successful \$18,000 bid for the Thomas Hicks portrait of Abraham Lincoln offered at public auction at the Parke-Bernet Galleries, Inc., 980 Madison Ave.

Mr. Cintas wanted the portrait as a companion item to the Bliss copy of the Gettysburg Address which he bought for \$54,000 in spirited bidding at a public auction sale in the same galleries on April 27, 1949. Mr. Cintas was there in person on that occasion.

The telephone call from Havana came just before bidding was invited on the Hicks portrait at the final session of a four-day sale of American and English paintings from the collection of the late

Bernon S. Prentice. The final session brought \$102,205, increasing the total for the entire sale to \$171,277. The second highest bid for the Lincoln portrait was \$17,500.

Abraham Lincoln sat for the oil painting in Springfield immediately after his nomination in the Chicago convention.

A bust-length portrait, it was the first oil painting made of Mr. Lincoln, and from it lithographs were made for circulation during the campaign. It portrayed a beardless Lincoln and was quickly dated, for President Lincoln had grown a beard by the time he went to the White House.

The Bliss copy of the Gettysburg address was the only one which the President titled, dated

and signed with his full name. Mr. Cintas said when he bought it that he probably would give it eventually to some institution.

Other major sales in yesterday's session included the Gilbert Stuart portrait of George Washington, to a private collector for \$12,000; Sir Henry Raeburn's painting "A Boy With Cherries," to M. V. Horgan, agent, for \$12,000; a George Inness painting, "The Trout Brook," to M. Knoedler & Co., for \$2,700, and another Inness painting, "Indian Summer," to the same company for the same amount.

ES

Museum Wins 1st Oil Made of Abe

The Chicago Historical Society has won possession of the first oil portrait ever done of Abraham Lincoln.



It shows a beardless Lincoln at 51, just after winning the presidential nomination in 1860.

* * *

THE portrait was willed to the society by Oscar B. Cintas, a former Cuban ambassador to the United States.

However, the will was contested by other heirs. A court awarded the society the painting Wednesday.

The oil was done by Thomas Hicks, on commission from a Boston lithograph firm.

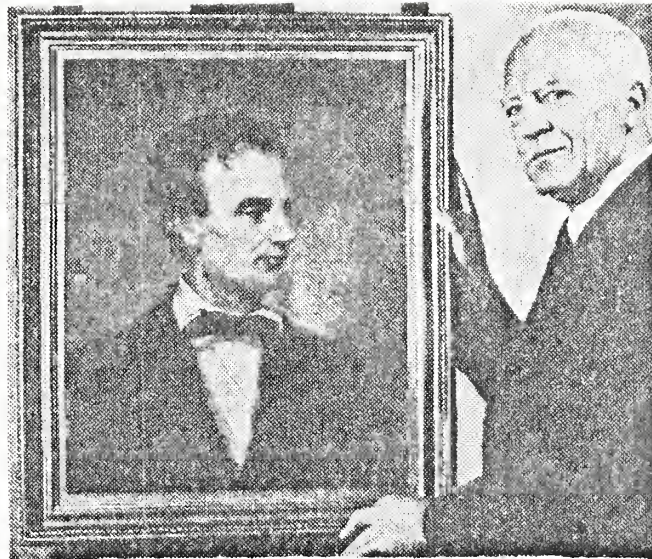
* * *

IT WAS to be used for campaign publicity, and shows a handsomer Lincoln than seen in other paintings and photographs.

Cintas bought the painting in an auction for \$18,000.

Lincoln at 51
By Thomas Hicks

Chicago Sun-Times
May 24, 1959



EARLY LINCOLN PAINTING

In a private collection since 1861, except for a brief exhibition in 1936, this portrait of Abraham Lincoln has become part of the Chicago Historical Society. Paul M. Angle, society director, displays the painting which will go on public exhibition Tuesday. The painting was done by Thomas Hicks in Springfield in 1860.

ABE LINCOLN— RAIL CANDIDATE

How a New Party Created a Symbol
and Elected a President

"Yes, that is Mr. Lincoln. It is exactly like him," said Mary Lincoln in June, 1860, when a Pennsylvania artist, Thomas Hicks, finished his painting of the Republican Presidential nominee. Hicks later recalled that when he first arrived in Springfield Abraham Lincoln had greeted him with a "hearty handshake from his long, swinging arm"—the strong arm of the man known as "the rail splitter." Privately owned for nearly a century, the portrait came into the possession of the Chicago Historical society last year.

Chicago Sunday Tribune
Magazine
May 15, 1960



WHEN RICHARD J. OGLESBY, a young Decatur lawyer, conceived the idea of bringing two rails into the Illinois Republican state convention at Decatur in May, 1860, he created a party symbol which brought forth an outburst of pioneer enthusiasm that far surpassed his immediate purpose of swaying the convention into indorsing Abraham Lincoln. Decatur had been selected as the site of the state convention by the Republican State Central committee at a meeting in Springfield on Feb. 8, 1860. At another meeting of party leaders in Springfield in the office of Secretary of State Ozias M. Hatch, Lincoln had authorized the use of his name as a candidate for the Presidential nomination, if the committee thought it proper.

To the new party's leaders—David Davis, Jesse W. Fell, John M. Palmer, and Oglesby—it was essential that Lincoln be indorsed by the state convention if he was to have a chance at the national one in Chicago.

While most of Decatur was busy preparing accommodations for the 700 delegates and several thousand visitors and erecting a temporary convention hall or "wigwam" on South Park street, Oglesby found time to work out his rail plan.

Altho Oglesby hoped to keep the idea of the rails a secret, the Decatur correspondent of the Illinois State Journal (Springfield) revealed the news in advance: "Among the sights which will greet your eyes will be a lot of rails, mauled out of burr oak and walnut, 30 years ago by old Abe Lincoln and John Hanks, of this county. They are still sound and firm, like the man that made them. Shall we not elect the rail mauler President? His rails, like his political record, are straight, sound, and out of good timber."

On the first day of the gathering Oglesby had the convention invite Lincoln to take a seat on the speakers' stand. Just as the delegates prepared to take the first formal ballot for a candidate for governor, Oglesby arose and announced that there was an old Democrat outside who had something he wished to present to the convention. Joseph Gillespie, who knew Oglesby's plan, shouted, "What is it? What is it?" as others shouted, "Receive it! Receive it!" A vote was taken, and the chairman ordered that the "old Democrat" be admitted.

John Hanks and Isaac Jennings then entered, each carrying a fence rail; a banner stretched between the rails bore this inscription:

ABRAHAM LINCOLN

The Rail Candidate

Two rails from a lot of 3,000 made in 1830 by Thos. Hanks and Abe Lincoln, whose father was the first pioneer of Macon county.

A tremendous burst of applause went up from all parts of the Wigwam. Lincoln was called on to speak. He stated that some 30 years before, on coming to the state, he had stopped with his mother's family for one season in what is now Macon county. There, he said, he had built a cabin, split rails, and cultivated a small farm down on the Sangamon river, some six or eight miles from Decatur. These rails, he was informed, were taken from that fence; but whether they were or not, he went on, he had mauled many and many better ones since he had grown to manhood.

The next day after a battle with Thomas J. Turner of Freeport, who was leading the Presidential nomina-

tion fight for William H. Seward of New York, the convention passed the following resolution:

"Resolved, that Abraham Lincoln is the first choice of Illinois for the Presidency, and that our delegates be entrusted to use all honorable means for his nomination by the Chicago convention, and to cast their votes as a unit for him."

Oglesby and his rails had served their purpose, whether they came from the cabin site or not. Charles Hanks, who had lived all the time within two and a half miles of the Lincoln cabin, claimed, in a letter published soon after the convention, that the Lincoln fence had burned five years after it was built, but John Hanks maintained the rails were genuine.

In later life Oglesby said that John Hanks had sold the two rails he brought into the convention—one went to a man from Kentucky for five dollars. The demand for the rails caught on quickly, and Hanks brought a wagon load into Oglesby's barn, where he sold them for a dollar apiece.

The nearby Democratic paper, the Express of Sullivan, Ill., published an article on May 17 headed "Lincoln Rails." The writer said that the rails were cut in very small pieces and sold, and that he had it on good authority that said rails were made about three years before by a man named Reedy. He ended with this comment, "Whew! How our Republican friends love to be swindled!"

Newspapers thruout the country reported the rail incident at the Decatur convention, tacking on to Lincoln's name "Rail Mauler," "Rail Splitter," "Rail Candidate," and so forth. Young Robert Lincoln became known as the "Prince of Rails" after the visit of the Prince of Wales to Springfield in September, 1860.

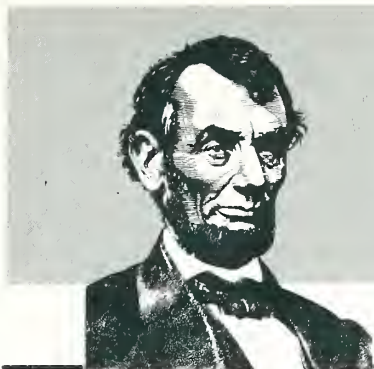
The rails were very much in evidence at the national convention in Chicago. The office of the Republican Chicago Press and Tribune was decorated with rails. Rails purchased at Decatur for one dollar now sold in Chicago for ten.

The rail became Lincoln's badge. Rail Splitter clubs sprang up all over the country, and everyone had to have at least one "genuine original Lincoln rail." Elmer Ellsworth's Zouave company perfected a zigzag drill as an imitation of a rail fence; the drill was quickly picked up by Republican parades.

Campaign illustrations showed Lincoln splitting rails. Badges depicting Lincoln splitting rails were worn by all good Republicans. Others carried canes made from "genuine" Lincoln rails. Three towns—Kingston, N. Y.; Cincinnati, O.; and Chicago—had campaign newspapers called The Rail Splitter.

The Democratic newspapers made fun of the Republicans for using such a "silly" idea to promote their candidate. Some Democratic cartoons showed Lincoln being ridden out of the election on a rail. One paper declared the country needed a "hairsplitter" not a "rail splitter."

Nevertheless, Lincoln "The Rail Splitter" swept on to victory, and the rail became as much a part of the Lincoln tradition as his beard.



Lincoln Lore

Bulletin of The Lincoln National Life Foundation . . . Dr. R. Gerald McMurtry, Editor
Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1471

FORT WAYNE, INDIANA

September, 1960

THOMAS HICKS' PORTRAIT "THE YOUTHFUL LINCOLN"

It was Thomas Hicks of New York, N. Y. (formerly Newton, Bucks County, Pennsylvania) who painted Lincoln's first beardless portrait. From Orville H. Browning's *Diary*, June 12 & 13, 1860. Volume 1, page 415, we learn that Hicks worked on Lincoln's portrait on June 12, 1860 and that the artist finished it on the afternoon of the following day. Hicks dated the portrait "June 14, 1860." However, there is every reason to believe that the portrait required a number of sittings and several days work to complete. Hicks was the first of some fifteen or twenty artists who went to Springfield, Illinois, during the summer and fall of 1860 to paint the Republican presidential candidate's portrait.

The beardless portraits of Hicks, Barry, Johnston, Brown, Conant and Wright served the Republican party well as the general public was not familiar with Lincoln's face at the beginning of the presidential campaign. However, these beardless portraits were soon rendered obsolete when Lincoln started to grow a beard. It was Jesse Atwood of Philadelphia, Pennsylvania, who in late October, 1860, went to Springfield and first put on canvass a beardless portrait of Lincoln.

Hicks went to Springfield in early June, 1860, armed with a letter of introduction from the New York newspaper editor Charles A. Dana. The letter was addressed to William H. Herndon, Lincoln's third and last law partner. Hicks had been commissioned by a leading New York publishing house (W. H. Schaus and Company) to paint a portrait of Lincoln, a lithograph of which was to be used in the approaching campaign.

Herndon introduced Hicks to Lincoln and he consented to sit for a portrait. The sittings were from 8:00 a.m. to 9:00 a.m. each week day in Lincoln's temporary office. The artist's account of the sittings was published in 1886 in the *Reminiscences of Abraham Lincoln by Distinguished Men of his Time* compiled by Allen Thorndike

Rice, pages 592-607. A biographical sketch of Hicks also appears in the same publication under "Biographical Sketches," pages 646-647.

Hicks was apparently a Republican but there is every indication that he had been pro-Seward before the nominating convention which met in Chicago. It was in April, 1860 that Hicks went to Washington, D. C. and was given a letter to William H. Seward, by the Republican committee, requesting the senator to sit for the artist for a portrait. The sittings were very pleasant and the portrait was copied on a silk banner. This same banner "was taken to Chicago to be unfurled when Mr. Seward should have been nominated by acclamation." The banner is now owned (1886) by the Union League Club. After meeting Lincoln and being captivated by his magnetic personality Hicks is quoted as having said, "Mr. Lincoln you are to be the next president of the United States."

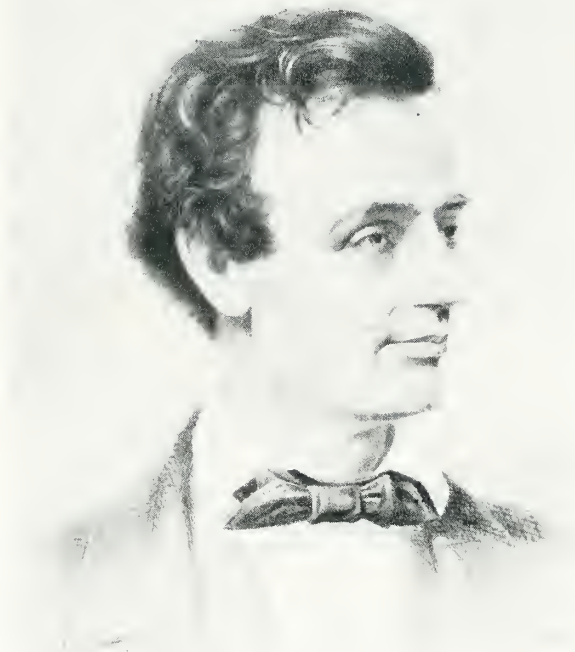
Hicks had good professional training. He first studied in the Pennsylvania Academy of the Fine Arts, and afterwards the National Academy of Design of New York. He was elected Academician in 1851. In Europe in 1845 he studied in the National Gallery in London and all of the great galleries of Paris. In Rome Hicks was a pupil of Ferero, the distinguished teacher and draughtsman. After several years abroad Hicks returned to New

York and began a successful career as an artist.

When the bust-length portrait of Lincoln was finished and was pronounced a perfect likeness, Lincoln said: "It will give the people of the East a correct idea of how I look at home, and, in fact, how I look in my office. I think the picture has a somewhat pleasanter expression than I usually have, but, that, perhaps is not an objection." Hicks reported that "Mrs. Lincoln was to have come to the office to see the portrait, but on the day appointed it was raining, so I had it taken to the house.



A rotogravure cut of the original Thomas Hicks portrait of Abraham Lincoln.



A lithograph made from the Thomas Hicks portrait in 1860.

It was carried to the drawing-room, where I put it in a proper light to be seen, and placed a chair for Mrs. Lincoln. Sitting down before it, she said, 'Yes, that is Mr. Lincoln. It is exactly like him, and his friends in New York will see him as he looks here at home. How I wish I could keep it, or have a copy of it.' The finished portrait is of course clean-shaven, with head turned to half right, in black coat and dark gray waistcoat, with white shirt and black bow tie.

Browning was also impressed with the excellence of the portrait. He recorded this statement in his *Diary*: "It is deeply imbued with the intellectual and spiritual, and I doubt whether any one ever succeeds in getting a better picture of the man." Browning also wrote the following testimonial for Hicks, the original of which is in the Lincoln National Life Foundation:

"Springfield Illinois

"June 13, 1860

"I have carefully examined the portrait of Hon. A. Lincoln, painted by Thomas Hicks, Esq., and do not hesitate to pronounce it a great success.

"I have known Mr. Lincoln intimately for many years, and was present and in conversation with him much of the time whilst it was being painted, and cannot adequately express my admiration of the fidelity of the picture, and the perfect and satisfactory idea which it gives of the original, and of his physical, mental, and moral characteristics.

"I doubt whether art is capable of transferring to canvass a more exact and life like representation of the 'human face divine.'

O. H. Browning."

Years later the Browning testimonial was sent to Robert T. Lincoln by Eugene G. Foster. Lincoln's son wrote Foster the following letter which is in the files of The Lincoln National Life Foundation:

"1775 N Street
"Washington, D. C.
"April 8, 1918

"Dear Mr. Foster:

"It is only in a vague way that I know of the picture of my father by Thomas Hicks. The letter of Mr. Browning which you quote is certainly a most interesting document, and if it accompanied the picture, it would add greatly to the importance of the painting. Mr. Browning was one of the most distinguished men in Illinois, and all he says about his intimacy of acquaintance with my father is well known to me to be correct. He was a man of high education and culture and better able than most men to give a valuable judgment of the work. As I have already indicated to you, I have not the slightest notion of the whereabouts of the Hicks portrait.

"Very truly yours,
"Robert T. Lincoln

"Mr. Eugene G. Foster"

J. H. Bufford, a well known lithographer of the period published a lithograph of the painting for W. H. Schaus and Company of New York in 1860. The lithographic stone was the work of L. Grozelier of Boston, Massachusetts. Both the portrait and the lithograph depict Lincoln to be very young, at least ten years younger than any other portrait. The work might be designated as "The Youthful Lincoln."

The original portrait was sold in 1861 by Hicks to Edson Bradley, Sr., of Washington, D. C. The portrait next became the property of Mrs. Herbert Shipman, widow of a prominent Episcopal bishop and granddaughter of Bradley. The portrait was exhibited only once since its purchase by Bradley, at the Life and Times of Abraham Lincoln Exhibition in New York City in 1936. The exhibition was held at the Hotel Lincoln for the benefit of the Madison Square Boy's Club. While in Mrs. Shipman's possession the portrait hung in her apartment in River House, 435 E. 42nd Street in New York City.

The New York *Herald-Tribune* for November 16, 1940 carried a news article to the effect that the Hicks portrait (measuring 24½" x 19½") would be sold at auction at the Parke-Bernet Galleries, Inc., 30 East 57th Street, on November 24th. Later news stories reported that an audience of one thousand persons were in the gallery when Hiram H. Parke, who conducted the sale, sold the portrait to Kennedy & Co., art dealers, 785 Fifth Avenue for \$11,100. Up to that date this was the highest price ever paid for a portrait of Lincoln at a public sale. The record may still stand. Knoedler & Co., were the under-bidders, dropping out at \$11,000. At the time of the sale the painting was said to be in excellent condition and was declared to be as great a painting as some of Gilbert Stuart's portraits of Washington. The portrait came into the possession of the Chicago Historical Society in 1959.

In addition to the original portrait of Lincoln and numerous lithographs, a few miniatures of Lincoln by Hicks have found their way into private collections. Brown University is reported to have exhibited a Hicks Lincoln miniature which was discovered in an obscure antique shop in London by Mrs. Steward Campbell, who brought it to this country in an attempt to identify it with the then-lost original portrait. Colonel John Gribbell, then the president of the Historical Society of Pennsylvania, also exhibited in 1936 a miniature of a Lincoln painting by Thomas Hicks. The existence of the miniature evidently remained unknown until Colonel Gribbell acquired it in England.

The Lincoln National Life Foundation has a lithograph of the Hicks portrait that was once the property of Colonel Henry Watterson, editor of the Louisville (Kentucky) *Courier-Journal*. Watterson gave the lithograph to Addison H. Siegfried, a *Courier-Journal* associate and through his daughter-in-law, who resided in La Jolla, California, it was acquired for the Foundation collection in 1932.

Hicks is remembered, not only in connection with his portrait, but as one successful in obtaining an autobiographical sketch from Abraham Lincoln. Hicks informed Lincoln that the public would want a picture of his birthplace and "if you will tell me where it is, we will not trouble you again about it." Meanwhile, Hicks handed Lincoln a small memorandum book. Lincoln took

(Continued to Page 3)

CHARLES ALFRED BARRY'S LINCOLN PORTRAIT "THE GREEK GOD"

On Saturday, June 30, 1860 Charles Alfred Barry, a Massachusetts artist, arrived in Springfield, Illinois, to do a crayon drawing of the Republican candidate. Barry carried letters of introduction from Governor Nathaniel P. Banks, John A. Andrew and other prominent Republicans of Massachusetts. Lincoln agreed to give Barry a sitting on the following Monday morning.

Barry spent ten days in Springfield, studying the temperament, moods, and features of this remarkable man under many different conditions and at all angles. In 1892 the artist prepared a graphic account of his visit with Lincoln which was published in *The Boston Transcript*. This account of Barry's visit and the circumstances and conditions under which he obtained the sittings and made the portrait also appeared in *The Granite Monthly* October-December, 1904. Barry wrote that "I worked faithfully upon the portrait, studying every feature most carefully for ten days, and was more than fully rewarded for my labor when Mr. Lincoln, pointing to the picture, said, 'Even my enemies must declare that to be true likeness of Old Abe.'"

The original portrait was exhibited in Chicago at the Tremont House, in New York at the room of George Ward Nichols, and Boston at the rooms of the old Mercantile Library Association on Summer Street. There is an interesting story connected with the portrait when it was on exhibit in New York. Barry wrote that "when it was on exhibition in Mr. Nicholas' room in New York and standing on an easel in the middle of the room facing Broadway, a short, thick-set gentleman walked in. He did not speak to me; I did not speak to him. He stood a short distance from the picture for a little while, then—I had turned my head to look at him—stepped forward and, folding his arms across his breast, said slowly with clear utterance: 'an honest man, God knows.' The next instant he passed out of the room. It was Stephen A. Douglas."

The Boston Transcript on (July) 14, 1860 commented as follows on the Barry portrait:

"Passing under an American flag, that serves as the sign of a limited copartnership between Messieurs 'Bell & Everett,' we entered Mercantile Hall, and found ourselves in the presence of 'Honest Old Abe,' whom we had been led to expect from the frightful prints that have been in circulation. There is none of the smooth, bland, political office-seeker look about the face of the fearless Illinois backwoodsman, raftsmen, lawyer, or whatsoever else he has been, or may be. His is not the head to bow to an 'imperial master.'"

"There is apparently enough of the General Jackson firmness to please the most ardent admirer of 'Old Hickory,' and withal a pleasant, genial expression of the 'How d'ye do? Make yourself at home' order, that evinces a readiness of adaption to any circumstance, even though that circumstance be the Presidential Chair. Mr. Barry, in this portrait, has given another evidence of his talent and skill, and the picture will doubtless give great satisfaction to those interested. It is to be engraved at once in the best possible manner, and will have a large sale."

No one knows where the crayon drawing is today. According to William O. Clough who wrote the article "Crayon Portrait of Abraham Lincoln," *The Granite Monthly*, October-December, 1904: "The last that was known of the original portrait . . . it was owned by Mrs. E. A. Hilton, Commonwealth Avenue, Boston." Occasionally, however, publishers of Lincoln prints have claimed to have discovered Barry's original drawing.

Years later Barry gave a fine word description of Lincoln's physical appearance as he remembered him during that fateful summer of 1860: "How vividly it all comes back to me as I write. The lonely room, the great bony figure with its long arms, and legs that seemed to be continually twisting themselves together; the long wiry neck, the narrow chest, the uncombed hair, the cavernous sockets beneath the high forehead, the bushy eyebrows hanging like curtains over the bright, dreamy eyes, the awkward speech, the pronounced truthfulness and pa-



A lithographic copy of the crayon portrait made by Charles A. Barry in Springfield in June, 1860.

tience; and lastly, the sure feeling in his heart that coming events whatever they might be, would come to him and to the American people straight from the hand of God."

The crayon portrait was published in 1860 by the eminent lithographer, J. H. Bufford of Boston in a larger-than-life-size print. The lithographic stone was engraved by J. E. Baker. Horace Reynolds, commented on the lithograph in *The Christian Science Monitor*, February 12, 1947: "The lithographer stylized and sentimentalized the drawing, seeking to make an attractive picture. He did that, too. He softened the lines of the face, accentuated the curves of nose, lips and chin, deepened the shadows under the eyes to make them tragic. In general, he made the face more appealing, sweeter, more Byronic above the open collar and large black bow tie. He made a charming picture. But surely the sterner drawing is a better likeness of Old Abe."

Only a few large folio impressions of Barry's crayon portrait were struck off, due to the breaking of the lithographic stone. Apparently less than a dozen of the original large folio prints are extant today. In 1943 one was listed on the market for \$350. Many smaller prints of the original large folio impression have been published and widely distributed. Because of the print's "Byronic" character many collectors have designed this study "The Greek God."

"THE YOUTHFUL LINCOLN"

(Continued from Page 2)

the book and wrote the following: "I was born February 12, 1809 in then Hardin County, Kentucky at a point within the new recently formed county of Larue, a mile, or a mile & a half from where Hodgenville now is. My parents being dead and my own memory not serving. I know no means of identifying the precise locality. It was on Nolin Creek. A. Lincoln"

"June 14, 1860"

See *Lincoln Lore* No. 313, and No. 375.

BROWN LIBRARY TO EXHIBIT TWO LINCOLN PORTRAITS

PROVIDENCE, Feb. 10—Two recently discovered portraits of Abraham Lincoln, believed to be the only ones of a similar kind from the brushes of two world-famous artists, have been loaned to the John Hay Library at Brown University for one of the historically significant exhibitions which the university is arranging for the annual visiting day, Feb. 22.

The larger of the two portraits is the work of Leutze, the German artist best known for his prize-winning portrait, "Washington Crossing the Delaware." The second portrait is a miniature by Hicks, who is celebrated for his painting of Lincoln from which the Civil War President's campaign lithographs were made.

You saw it in the BOS.

BROWN LOANED NEWLY FOUND LINCOLN PORTRAIT

Providence, Feb. 11—Two recently discovered portraits of Lincoln have been loaned to the John Hay Library at Brown University for exhibition on the annual visiting day, Feb. 22.

One is by Leutze, the German artist, who is best known for his "Washington Crossing the Delaware." The second is a miniature by Hicks, from whose painting of Lincoln the Civil War President's campaign lithographs were made.

The Leutze portrait was bought from the collection of Baron Mumm in Frankfort. The Hicks miniature was discovered in an obscure antique shop in London by Mrs. Steward Campbell, who brought it to this country in an attempt to identify it with the lost portrait of Lincoln which Hicks painted in Springfield in 1860.

The portraits will be among other significant Lincolniana exhibited in Brown University's McLellan collection, given in 1923 by John D. Rockefeller Jr., '97, and other friends of Brown.

Smithsonian Institution Research Information System

Brief Information From National Museum of American Art's Inventory of American Paintings

Your Search: Author = hicks, thomas

Search Results: 143 Records, Displaying: Records 1 through 30

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View Long Record	Artist:Hicks, Thomas, 1823-1890,	Title:Abraham Lincoln, (painting).	Owner:Hirschl & Adler, New York, New York	61070522
View Long Record	Artist:Hicks, Thomas, 1823-1890,	Title:Abraham Lincoln, (painting).	Owner:Sotheby Parke Bernet Inc, New York, New York	61508964
View Long Record	Artist:Hicks, Thomas, 1823-1890,	Title:Abraham Lincoln at Springfield, June, 1860, (painting).	Owner:Sotheby Parke Bernet Inc, New York, New York	61501554
View Long Record	Artist:Hicks, Thomas, 1823-1890,	Title:Abraham Lincoln (1809-65), (painting).	Owner:Chicago Historical Society, Chicago, Illinois	12030353
View Long Record	Artist:Hicks, Thomas, 1823-1890,	Title:Age and Youth, (painting).	Owner:Sotheby Parke Bernet Inc, New York, New York	61506154
View Long Record	Artist:Hicks, Thomas, 1823-1890,	Title:Alfred Jones, (painting).	Owner:National Academy of Design, New York, New York	36270381
View Long Record	Artist:Hicks, Thomas, 1823-1890,	Title:Angie King Hicks, Mrs., (painting).	Owner:Metropolitan Museum of Art, New York, New York	36120439
View Long Record	Artist:Hicks, Thomas, 1823-1890,	Title:Anna Goodridge, (painting).	Owner:Munson-Williams-Proctor Institute, Utica, New York	38320067
View Long Record	Artist:Hicks, Thomas, 1823-1890,	Title:Arba Read Haddock, Mrs. (Katharine Johnson Van Wyck) as a Child, (painting).	Owner:Museum of the City of New York, New York, New York	36180357
View Long Record	Artist:Hicks, Thomas, 1823-1890,	Title:Bayard Taylor in Turkish Costume, (painting).	Owner:Chester County Art Association, West Chester, Pennsylvania	61320006

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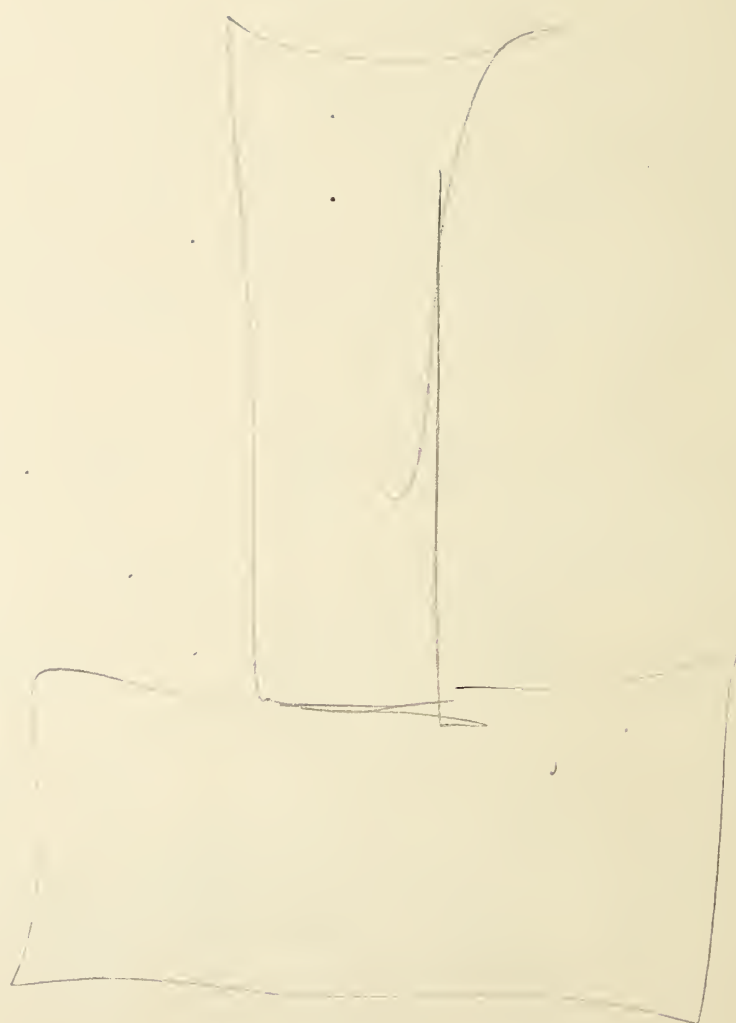
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